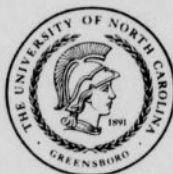


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Pp. 94

Jack A. Melanos' Sinbad the Sailor was chosen for this M. F. A. thesis production because it offered the opportunity for a fanciful, colorful, and exciting design contribution to a children's theatre production.

The thesis is divided into the following three divisions: (1) Part I: The Play Background and Design Approach, (2) Part II: The Technical Production, and (3) Part III: An Analysis. Each part deals with the settings, the costumes, and the lighting.

Part I is concerned with the factors that influenced the visual design including the limits imposed upon a touring production. Part II is composed of the drawings, photographs, and tables involved with the technical production. Part III deals with the critical evaluation of the settings, the costumes, and the lighting.

Visual Design of Jack A. Melanos'

SINBAD THE SAILOR

by

Diane Rough Berg

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirement for the Degree
Master of Fine Arts

Greensboro
1971

Approved by

David R. Batcheller
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following
committee of the Faculty of the Graduate School at the
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November 17, 1970
Date of Examination

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PART I

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

Sinbad the Sailor, a children's play by Jack A. Melanos, affords a designer a great challenge. A fast moving plot set in an Arabian Nights setting provides the opportunity for a fanciful, colorful, and exciting design contribution.

As the play begins the robust Aunt Zobeide returns from the market to find that her nephew Abou Hassan has not completed his daily tasks. Abou rejects his aunt's scoldings and attempts to run away, but the great Sinbad apprehends him. Meanwhile, Giafer, the unscrupulous wine merchant, attempts to buy the Isle of Genii treasure map which he suspects Abou to possess. When his plan fails, he and his accomplices, Pirouze and Mesrour, kidnap Sinbad, Abou and Abou's new acquaintance, Princess Nouronnihair. All six set sail for the Isle of the Genii on a voyage that results in scimitar fighting, double-crossing, and plank walking. Once on the Isle of the Genii, good triumphs over evil, and Abou learns the importance of honesty and responsibility.

This designer intends to create a visual design that will contribute favorably to the total impression a child receives from the production. This chapter will deal with the following: (1) ninth century Baghdad, (2) the child

audience, and (3) the visual design approach. This last heading will be broken down further into the following sub-headings: (a) setting, (b) costumes, and (c) lighting.

Ninth Century Baghdad

Although there are numerous versions of "Sinbad the Sailor" in The Thousand and One Nights, only two extremely different versions exist. One places the seafaring tale in thirteenth to fifteenth century Egypt; the other, in ninth century Baghdad.¹ Melanos, although he departs extensively from the Sinbad plot, chooses to locate the action for his play in ninth century Baghdad. In fact, by using Caliph Haroun-Al-Raschid as a character in his play, he pinpoints the time and place for the story. Best known and most celebrated of the Abbasid caliphs of Baghdad,² Haroun-Al-Raschid (Aaron the Upright),³ ruled from 786-809.⁴

In order to develop visually the Arabian Nights flavor of Sinbad the Sailor, it is helpful to examine the

¹Mia I. Gerhardt, The Art of Story-telling: A Literary Study of the Thousand and One Nights (Leiden: E. J. Brill, 1963), pp. 242-244.

²Phillip K. Hitti, History of the Arabs: From the Earliest Times to the Present (9th ed.; New York: St. Martins Press, 1968), p. 297.

³Will Durant, The Story of Civilization, Vol. IV: The Age of Faith (New York: Simon & Schuster, 1950), p. 197.

⁴Ibid., pp. 191-200.

historical, cultural, social, and economic characteristics of Baghdad at the time. According to Phillip K. Hitti, "History and legend unite in placing the most brilliant period of Baghdad during the caliphate of Haroun-Al-Raschid . . . "5 A poet, orator and scholar, himself, Haroun-Al-Raschid loved poetry and the arts and encouraged them by rewarding artists with extravagantly generous gifts.⁶ More interested in the arts than in politics, he selected Yahya as his vizier and left him in control of the government. Yahya's appointment was wise because:

. . . affable, generous, judicious, tireless, he brought the government to its highest pitch of efficiency; established order, security, and justice; built roads, bridges, inns, canals; and kept all provinces prosperous even while taxing them severely to fill his master's purse and his own; for he, too, like the Caliph, played patron to literature and art . . . ⁷

Because of excellent rule, the frontier provinces of Baghdad were lively and prosperous instead of unpopulated and devastated. The reason rested in Haroun-Al-Raschid's policy of paying his military troops with land in addition to ample pay and allowance.⁸ However, the wealth of Baghdad

⁵Hitti, History of the Arabs, p. 301.

⁶Durant, Age of Faith, p. 198.

⁷Ibid., p. 199.

⁸Joseph Hell, The Arab Civilization, translated by S. Khuda Bukhsh (Cambridge, England: W. Heffer and Sons Limited, 1926), p. 71.

rested in its trade and industry as well as in its agricultural frontier provinces. Thriving industries of glass, paper, perfume, fabric, carpets and time pieces⁹ accounted for the excellent import-export system of Baghdad. Joseph Hell remarked, " . . . It is reported that in East Baghdad there was an entire bazaar of Chinese wares procurable there, including also sable, ermine, marten, fur, fish bones, leather, wax, arrows, arms and slaves from the north of Europe."¹⁰

The wealth and high culture of Baghdad was exemplified in its art and architecture which was "simple, bold and strong."¹¹ Arthur Upham Pope remarked of the Persians;

. . . Their religion, their philosophy, and their poetry disposed them to a sympathetic and respectful attitude toward the common earthly materials around them. They wrought marvels out of humble clay; stucco, which is not much more than mud, was worked into the loveliest forms, and they translated such different materials as stone, wood and glass from the commonplace to the significant.¹²

Design elements were decorative rather than representative.¹³ Four basic themes of ornamentation were

⁹Ibid., pp. 76-77.

¹⁰Ibid., p. 76.

¹¹Arthur Upham Pope, An Introduction to Persian Art Since The Seventh Century A. D. (London: Peter Davies, 1930), p. 8.

¹²Ibid., p. 189.

¹³Ibid., p. 2.

predominant. Many architectural and structural aspects, for example columns and pilasters, existed solely for decorative purposes. Rectangles, squares, diamonds, star patterns and a wide range of geometric shapes formed another basic concept of design. In addition, Koranic passages and inscriptions were incorporated in art and architecture, while vegetable elements, such as flowers, leaves, and palmettes composed the fourth theme.¹⁴ Because the Moslem religion prohibited the representation of living animals, rarely are human or animal forms portrayed¹⁵ in art or architecture.

Ninth century Islamic architecture had numerous characteristics: pointed arches, ribbed domes, stucco reliefs, carved columns, paneled wall surfaces, and elaborate, detailed designs in mosaic and brick.

The cultural, social, and economic characteristics of the Baghdad of Haroun-Al-Raschid influence the Arabian Nights atmosphere of Jack Melanos' Sinbad the Sailor.

The Child Audience

According to Jed H. Davis and Mary Jane Larson Watkins,

¹⁴Derek Hill and Oleg Grabar, Islamic Architecture and its Decoration A. D. 800-1500 (Chicago: University of Chicago Press, 1964), pp. 79-82.

¹⁵ Pope, Persian Art, p. 9.

the visual design elements are a vital contribution to a children's play because "What children see is far more meaningful to them than what they hear."¹⁶ The responsibility of the designer, therefore, is to create high standards in style and design. "The fact that children are unable to date scenes accurately or place them geographically in anything other than general terms imposes upon the designer even more obligation in so far as accuracy is important for an understanding of the story."¹⁷ At the same time, Winifred Ward promotes the design that "transcends the realistic and reaches the ideal."¹⁸ Artistically, the designer needs to blend historical authenticity, good design elements and the theme or essence of the play in order to reinforce the mood and meaning of the play. Although referring to telling Arabian Nights tales, Mia I. Gerhardt's statement applies equally to dramatizing them:

. . . A sort of cautious balancing between the modern viewpoint to which the stories fully appeal, and the medieval, Moslem outlook which is their own will be necessary . . . It seems best to try for a level approach that, while making full allowance for the uncommensurable

¹⁶Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience (New York: Harper and Row Publishers, 1960), p. 155.

¹⁷Ibid.

¹⁸Winifred Ward, Theatre for Children (Anchorage, Kentucky: Children's Theatre Press, 1950), p. 207.

difference between the stories' period and ours, yet regards them in the first place as things still living, with which an immediate and un-¹⁹preoccupied contact can be established . . .

Nora A. Smith and Kate Douglas Wiggins assert:

. . . True enough they [Arabian Nights tales] are a vast storehouse of information concerning the manners and the customs, the spirit, and the life of the Moslem East . . . , but beyond and above the knowledge of history and geography thus gained, there comes something finer and subtler as well as something more vital.²⁰

This something more vital that Wiggins and Smith mention may be the overall impression and understanding the children take from the play. In order to establish the mood of the play visually, a designer often depends strongly on color because, for children, color is the most noticeable design element.²¹ Children have a broad range of colors which they consider beautiful, and tend to prefer rather violent color combinations.²² They enjoy costumes of a printed fabric which employs several colors and are intrigued

¹⁹Gerhardt, Art of Storytelling, p. 63.

²⁰Nora A. Smith and Kate Douglas Wiggin, ed., The Arabian Nights: Their Best-known Tales (New York: Charles Scribner's Sons, 1909), p. vi.

²¹Davis and Watkins, Children's Theatre, p. 189.

²²Ibid., p. 192.

with golds and silvers.²³ In a study conducted in Lawrence, Kansas, children indicated a preference for saturated colors, especially the saturated primary colors.²⁴ Because of the impact of color on children, the designer assigns color for three purposes which Davis and Watkins enumerate as: "to seize and focus attention, to satisfy the need for beauty, and to convey the proper mood and emotions."²⁵

Another concern for the designer of a children's play is that his designs be conducive to action. Because children have a relatively short attention span, the play must start and continue with action:

. . . A large part of the story should be told in action, incidents being shown instead of talked about. This is imperative for children, and it is highly desirable for boys and girls of all ages²⁶

A designer, therefore, must provide sets in which action is convenient, costumes in which action is facilitated, and lighting in which action is clearly visible. At all times the designer must be aware of the importance of the visual elements to the child audience.

²³Ward, Theatre for Children, p. 180.

²⁴Gayle L. Cornelison, "The Preference of Children for Saturated Colors and Tints Under Simulated Dramatic Conditions," Theatre, Childhood and Youth, 167 (January-March, 1967), 17.

²⁵Davis and Watkins, Children's Theatre, p. 189.

²⁶Ward, Theatre for Children, p. 130.

The Visual Design

The Setting

In Jack A. Melanos' Sinbad the Sailor each act requires a different setting. Act one takes place in the home of Zobeide in Baghdad; act two, aboard Giafer's ship, and act three, on the Isle of the Genii. Any multi-set production for a children's play demands especially rapid scene changes because of the audience's limited attention span. Added to this challenge is the consideration that this particular production must tour. This means that all scenic units must fit through a standard door opening and that the width of the set must adjust to fit various proscenium openings. At the same time the setting must facilitate the action and must fulfill the physical requirements of each act.

Considering these factors, this designer intends to use wagons as the basic unit of scenery. Wagons on casters will serve as foundations upon which to assemble small scenic units. Their ability to roll will allow rapid scene changes. In addition, the placement of wagons and the angling of the wing pieces attached to the wagons can be arranged to fit various stage openings.

In order to expedite assembling the set in each playing location and shifting the set between acts, the designer plans to use each wagon for two different settings. For instance, one side of one wagon will be the interior of Zobeide's home while the other side of the wagon will support flats of

painted rocks which encase the Genii's cave.

Because of its theatrical nature, Sinbad the Sailor lends itself nicely to two-dimensional painted set pieces. In attempting to capture the essence of ninth century Baghdad and, at the same time, to enhance the exciting, romantic adventure in the play, this designer intends to employ arched doorways, wall panels, simple Islamic motifs, and bright colors. The intentional use of solid colors and simple motifs will provide the opportunity of using patterned fabric in the costumes.

The Costumes

Like the set, the costumes should be colorful and of an Arabian Nights quality. The designer intends to use turbans, pointed shoes, baggy pants, and vests, along with the geometric and vegetable ornamented prints, to establish ninth century Baghdad.

In order to help the child to understand character relationships, this designer intends to costume the "good" characters in cool colors such as blue, green, and purple and the "bad" characters in warm colors such as red, pink, and golden-brown. The only exception will be the white costume of the Good Thought and the black costume of the Evil Thought. The purpose of this color symbolism is to strengthen the supernatural quality and nature of the thoughts.

In addition to aiding the child's understanding of character relationships, a costume should help the child recognize the quality of the character before he speaks. For example, the vivid colors, the exaggerated baggy pants, the unusual coat, and the curly toed shoes should intensify the comic character of the Caliph. Similarly, the designer intends to costume Sinbad in strong, solid colors. The white will symbolize goodness and blue will place him in the cool color family. The rich, but unpretentious, fabric will help establish his wealth and humility. The basic qualities of each character must be reinforced by color, line, and texture of his costume.

The Lighting

Lighting must tie together all the visual aspects of a production. In act one of Sinbad the Sailor, the lighting should be warm and bright to permit excellent visibility and to establish the brilliant, sunny atmosphere of Baghdad. Act two calls for general, warm illumination with several special effects -- a red glow off right and a series of blackouts. Lighting for the Isle of the Genii should be dim and cool in the beginning of the third act to establish an ominous mood. Numerous "specials" will be necessary to emphasize the theatricality of act three.

The designer intends to use a modification of the McCandless cross-spotting system. Instead of using two instruments

for each area, four will be mounted. The third instrument will serve as a neutral adding to the intensity of light in all three acts. The fourth instrument will be used primarily in act three with the neutral instrument. Side lighting will also be used in the third act.

One aspect of lighting that deals with children's plays in general is the shift from house to stage lighting. This shift must occur in such a way that the audience is never left in darkness. The younger children are frightened by the darkness and scream, inciting similar responses from older children.

Summary

All the visual elements of any production must work together, compliment each other, and create a total impression of mood, atmosphere, period, place, and theme. In the production of Sinbad the Sailor, this designer intends to accomplish all of these aims and in turn help to create an exciting theatre experience for the child. Frequent communication with the director will assure unified artistic decisions concerning the visual design approach.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN

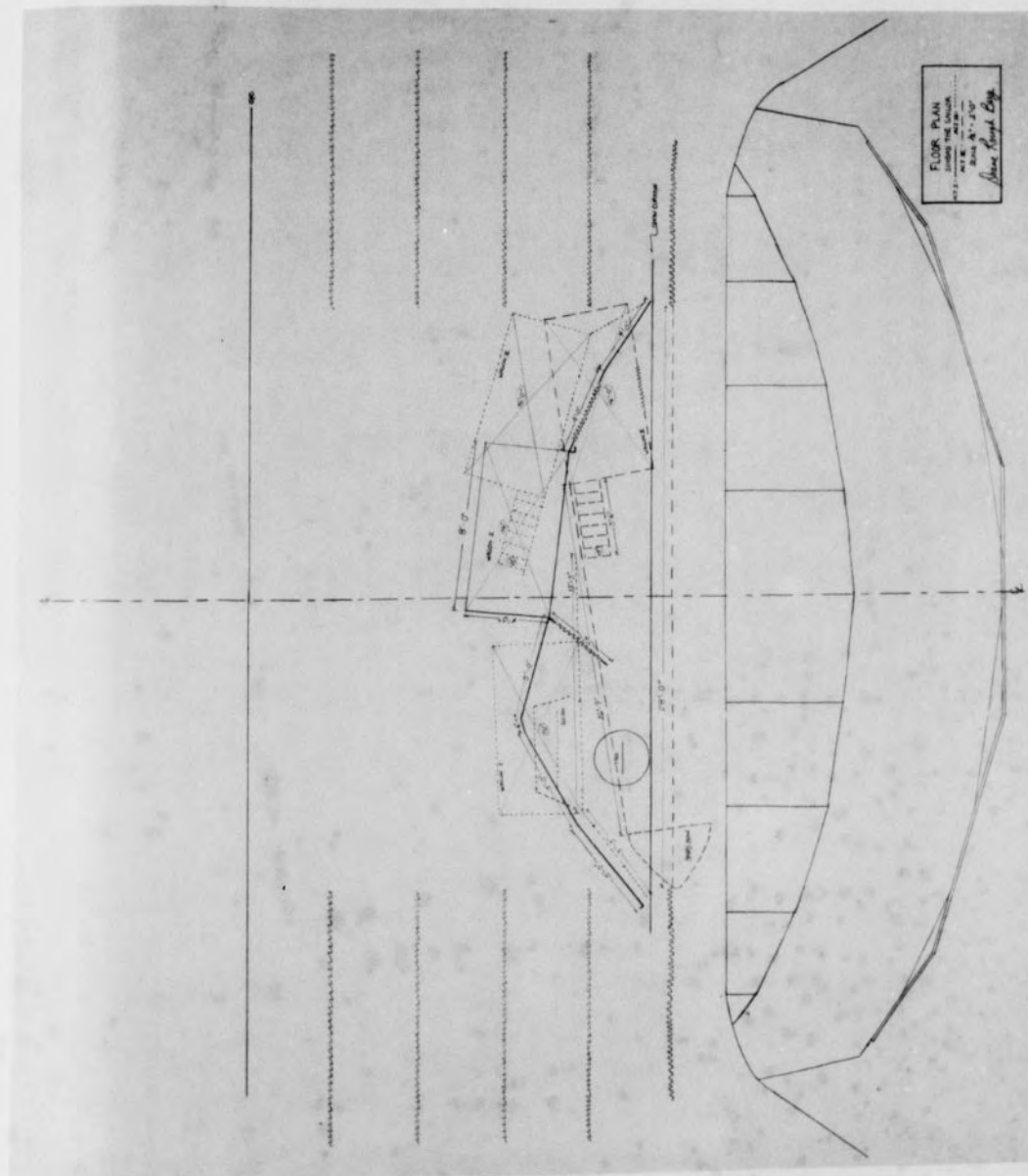


Figure 1.

SHOW CURTAIN RENDERING



Figure 2.

SET MODELS



Figure 3.

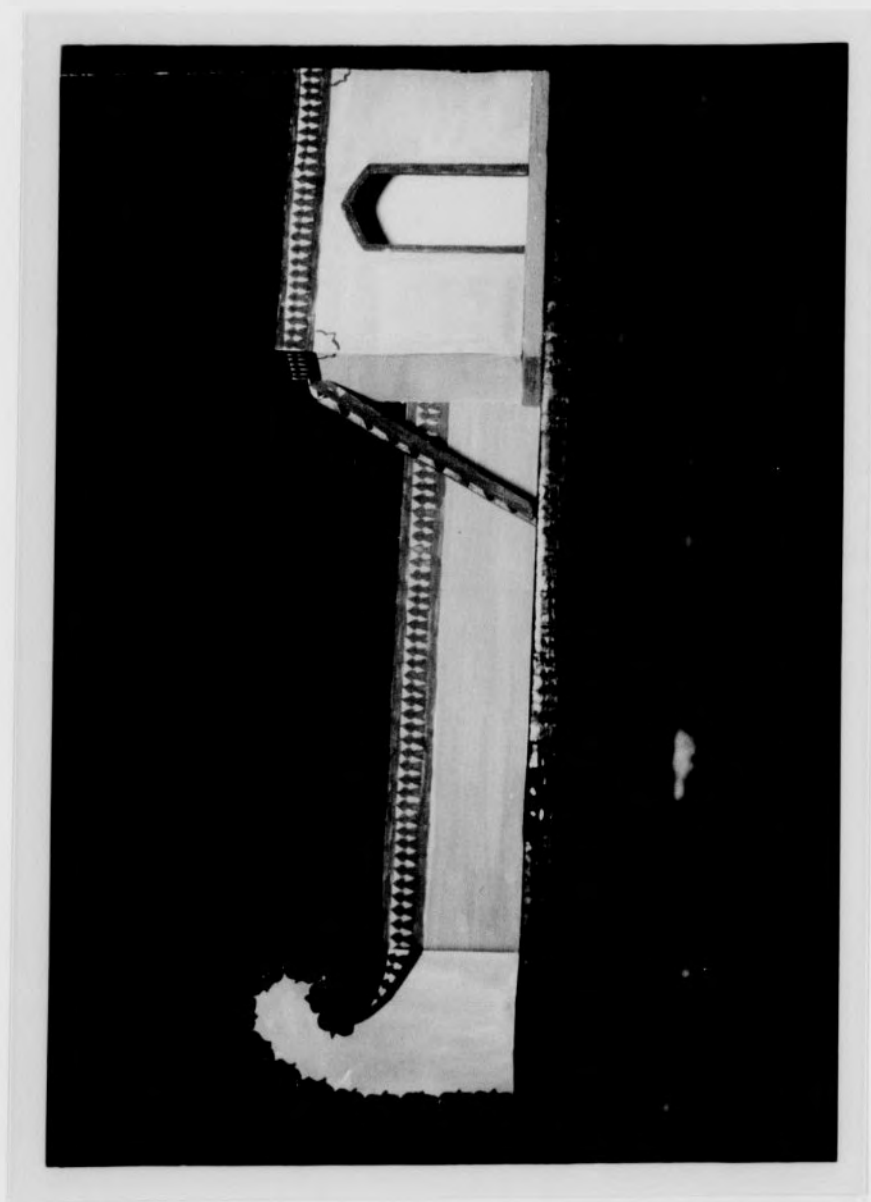


Figure 4.

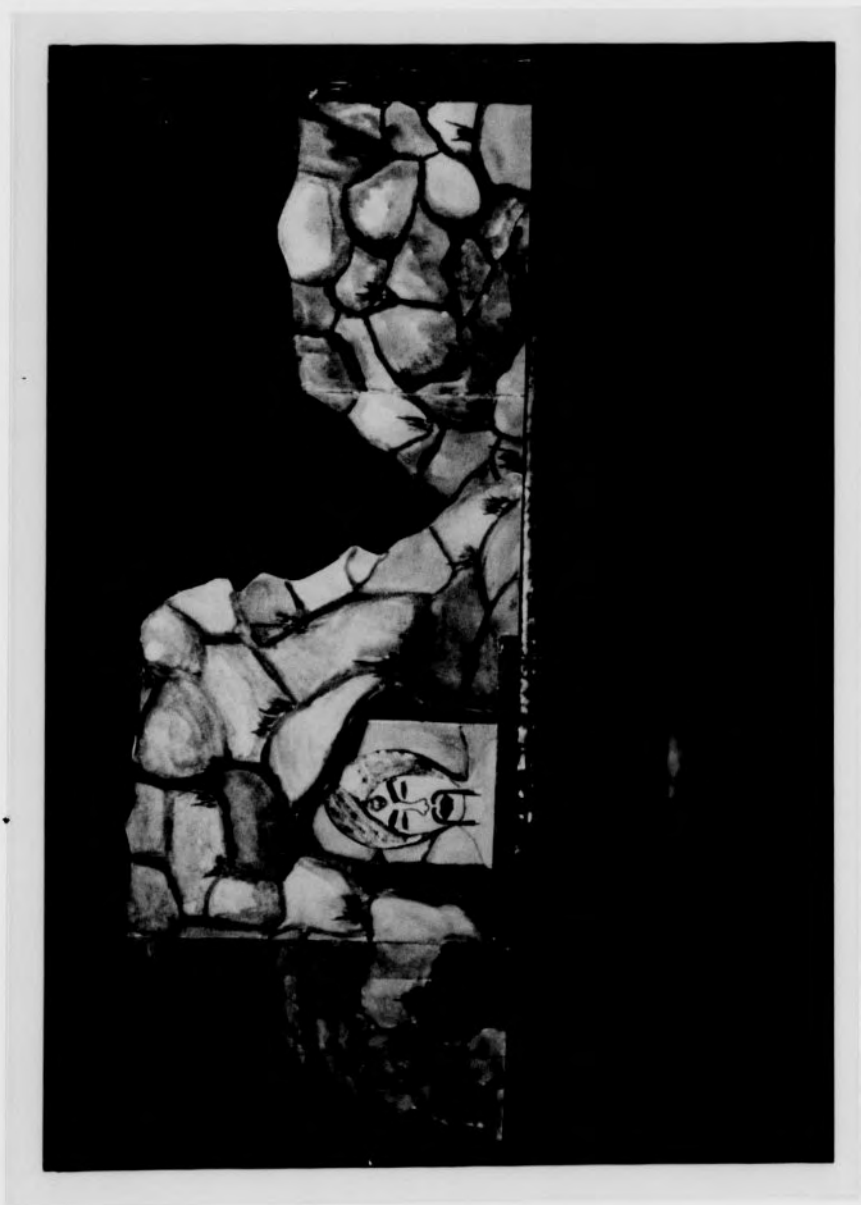


Figure 5.

SET PHOTOGRAPHS

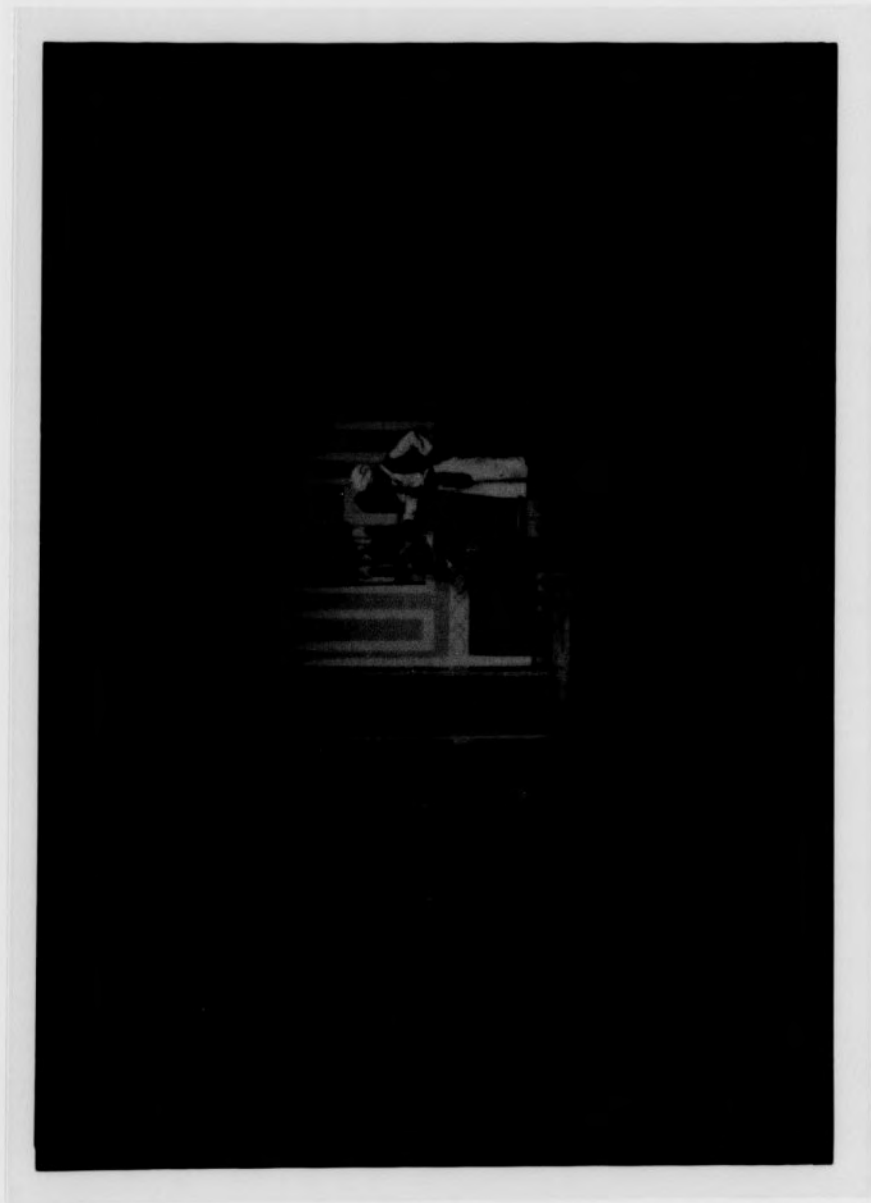


Figure 6.



Figure 7.



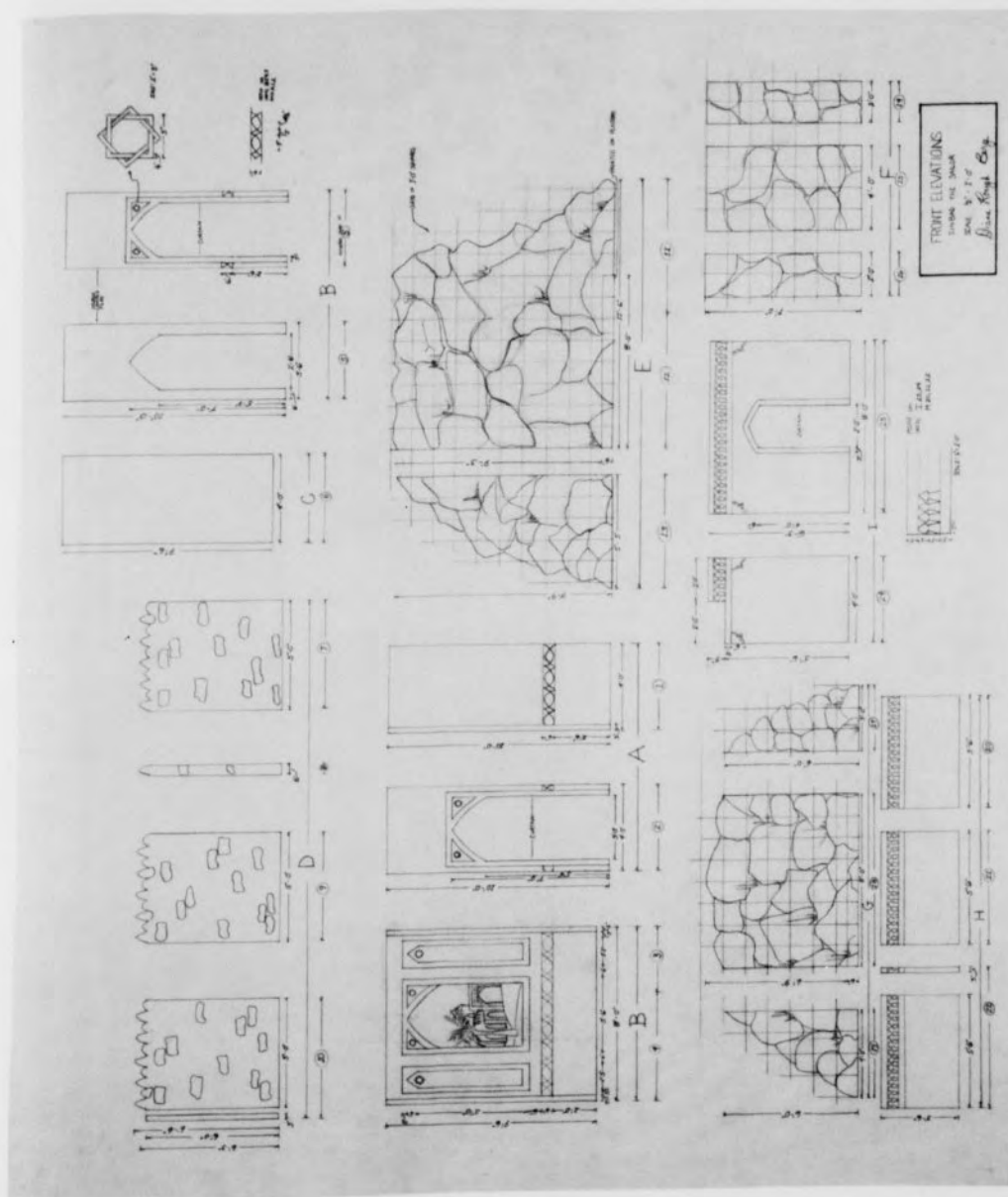
Figure 8.



Figure 9.

REAR ELEVATIONS

FRONT ELEVATIONS



CONSTRUCTION DRAWINGS

SCENE SHIFT PLOT

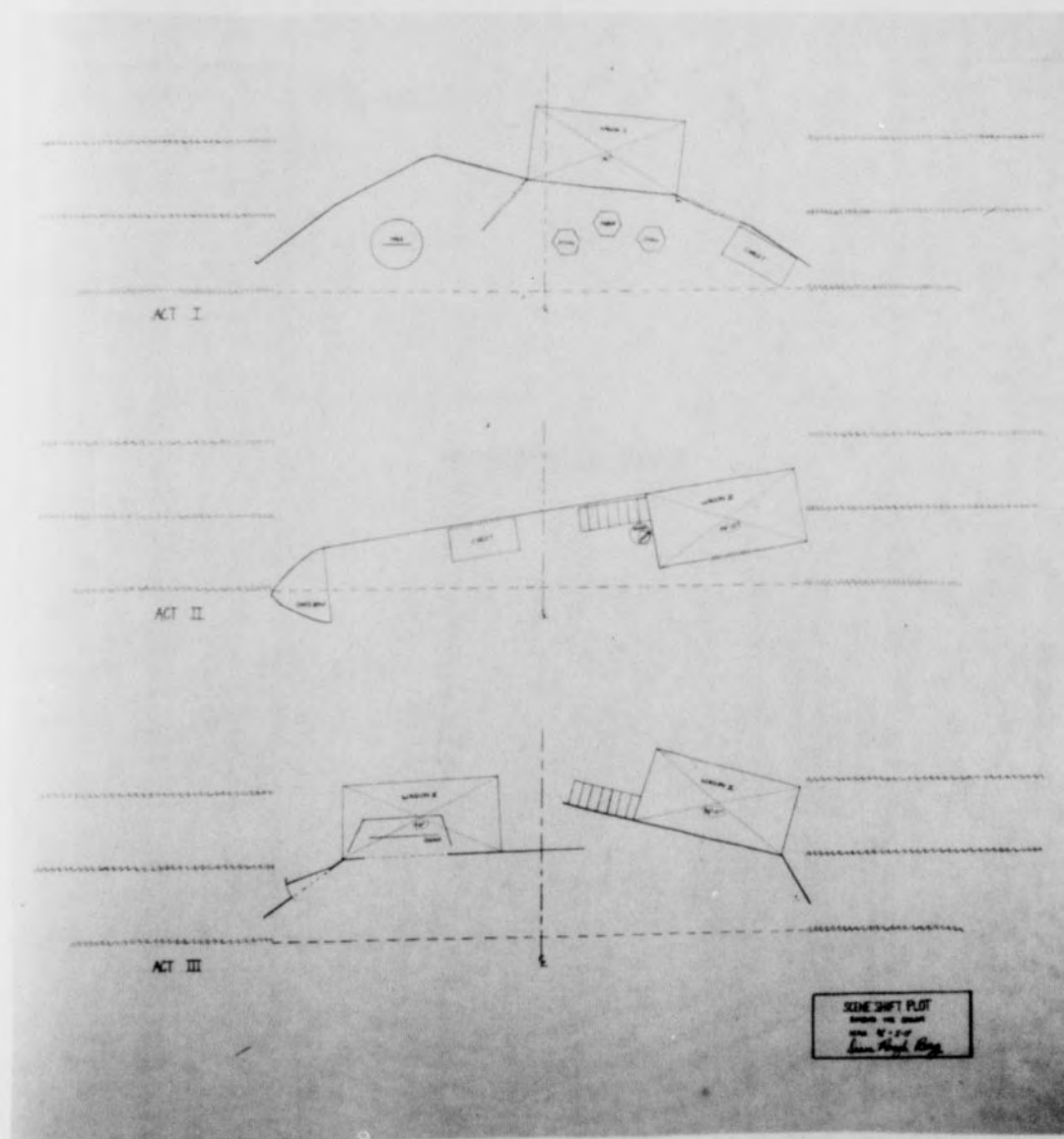


Figure 13.

PROPERTIES PLOT

TABLE 1
PROPERTIES PLOT

Act I

ONSTAGE PRE-SET

Table
2 Stools
Chest
2 Dervish Capes
1 Prayer Rug

OFFSTAGE HAND PROPS

Zobeide:	Handkerchief Cane Basket Bottle Cheese Tray 2 Glasses
Abou:	Prayer Rug Bowl of Fruit
Sinbad:	Scroll
Giafer:	Pouch of Coins Bottle of Wine Knife Cloth Gag
Caliph:	Purse 2 Coins
Mesrour:	Rope

Act II

ONSTAGE PRE-SET

Chest
Barrel
Lantern

TABLE 1 (CONCLUDED)

OFFSTAGE HAND PROPS

Princess:	Bowl of Dates 2 Prayer Rugs
Giafer:	Chart Scimitar
Mesrour:	Scimitar
Abou:	Prayer Rug
Pirouze:	Flask Glass Knife

Act III

OFFSTAGE HAND PROPS

Sinbad:	Scimitar Flask of Wine Necklace
Abou:	Scimitar Chest of Jewels Basket of Riches

THE COSTUMES

DESIGNER'S RENDERINGS



Figure 14.



Figure 15.

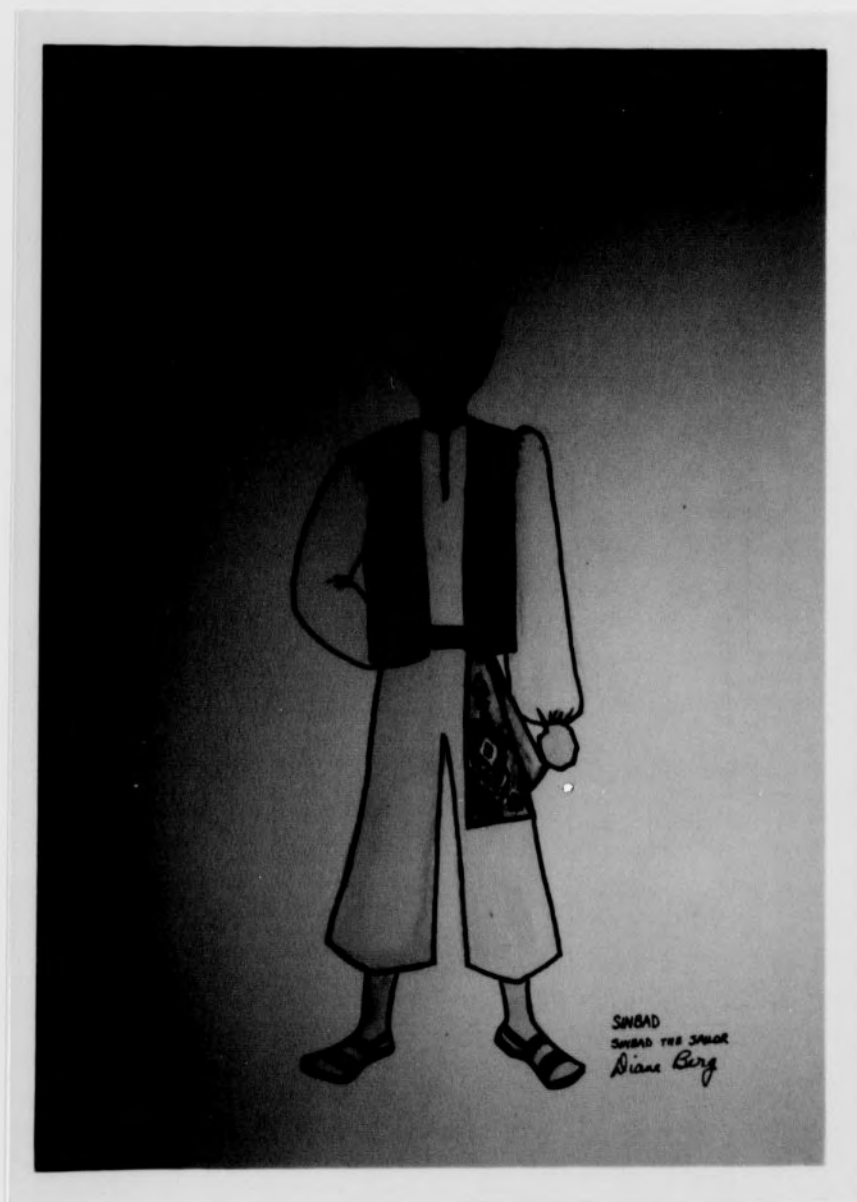


Figure 16.

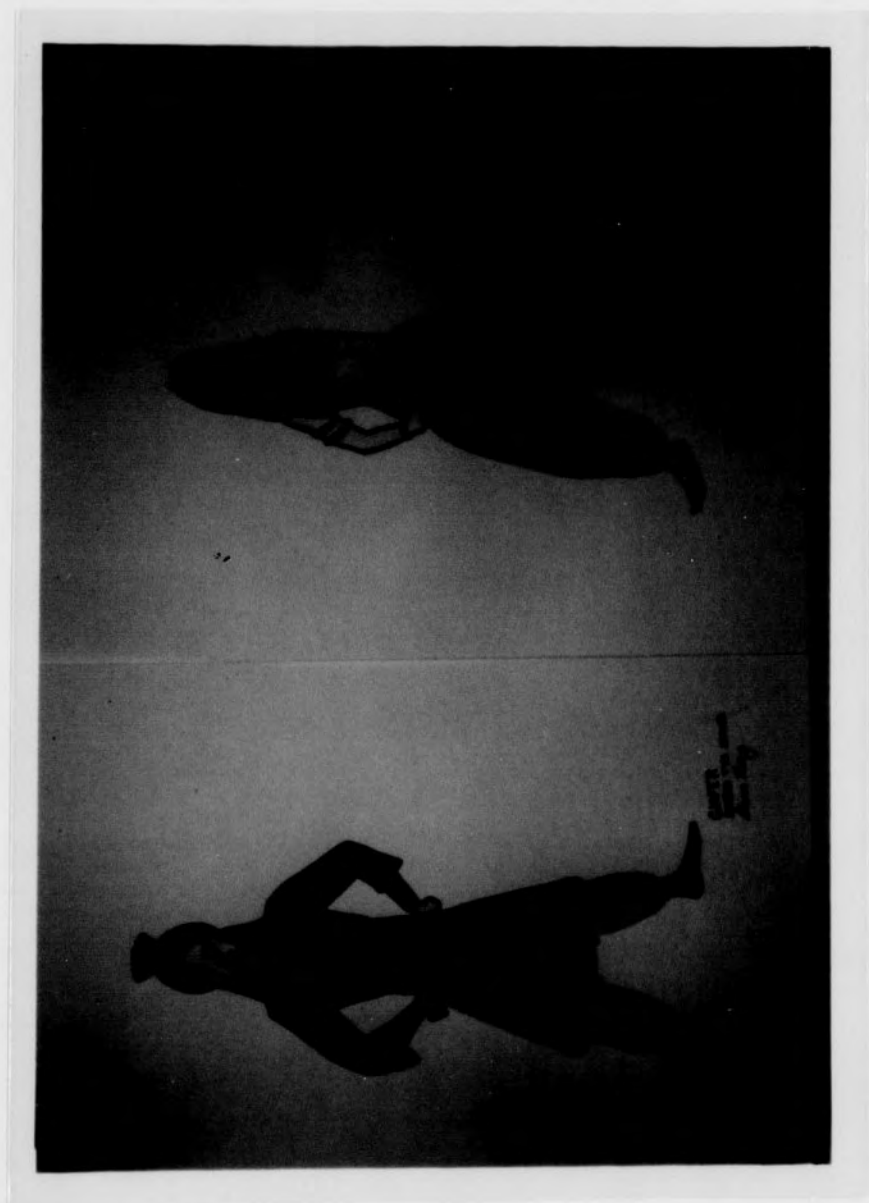


Figure 17.

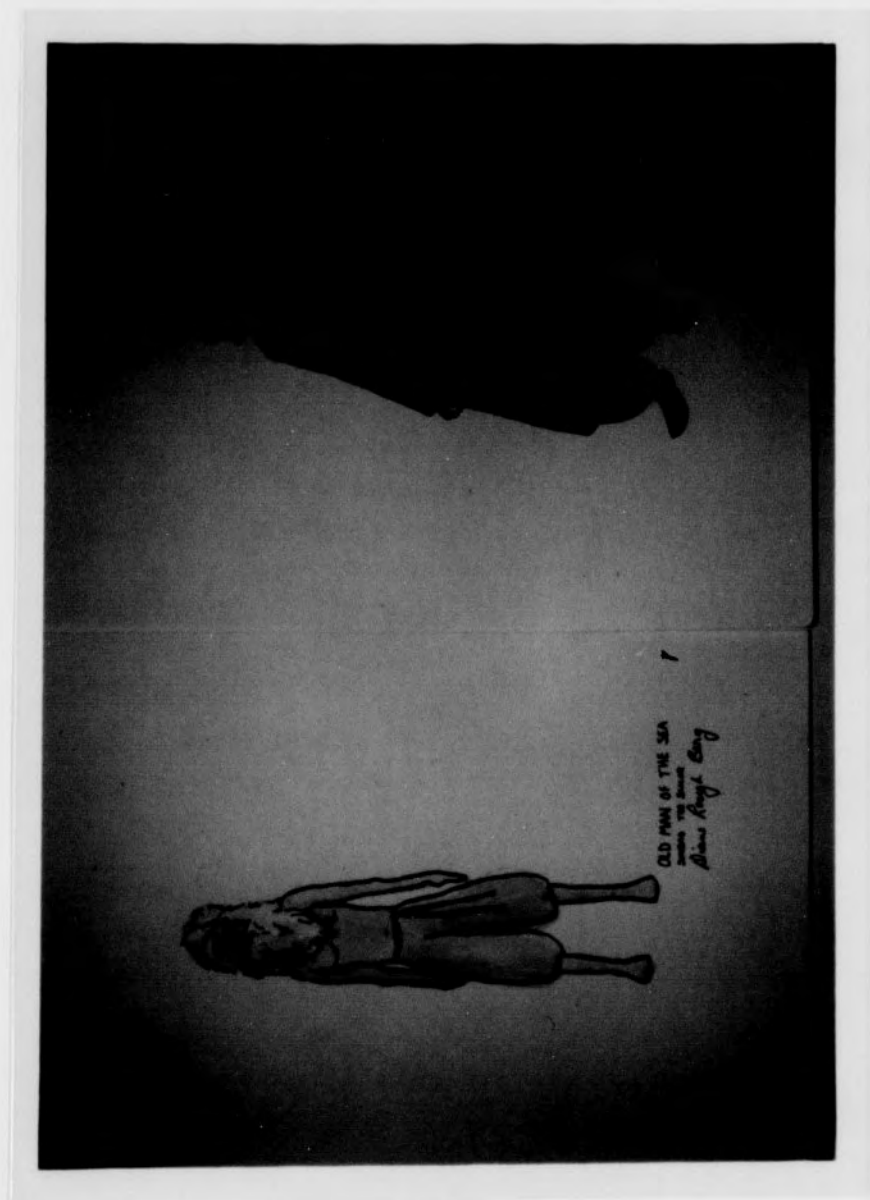


Figure 18.

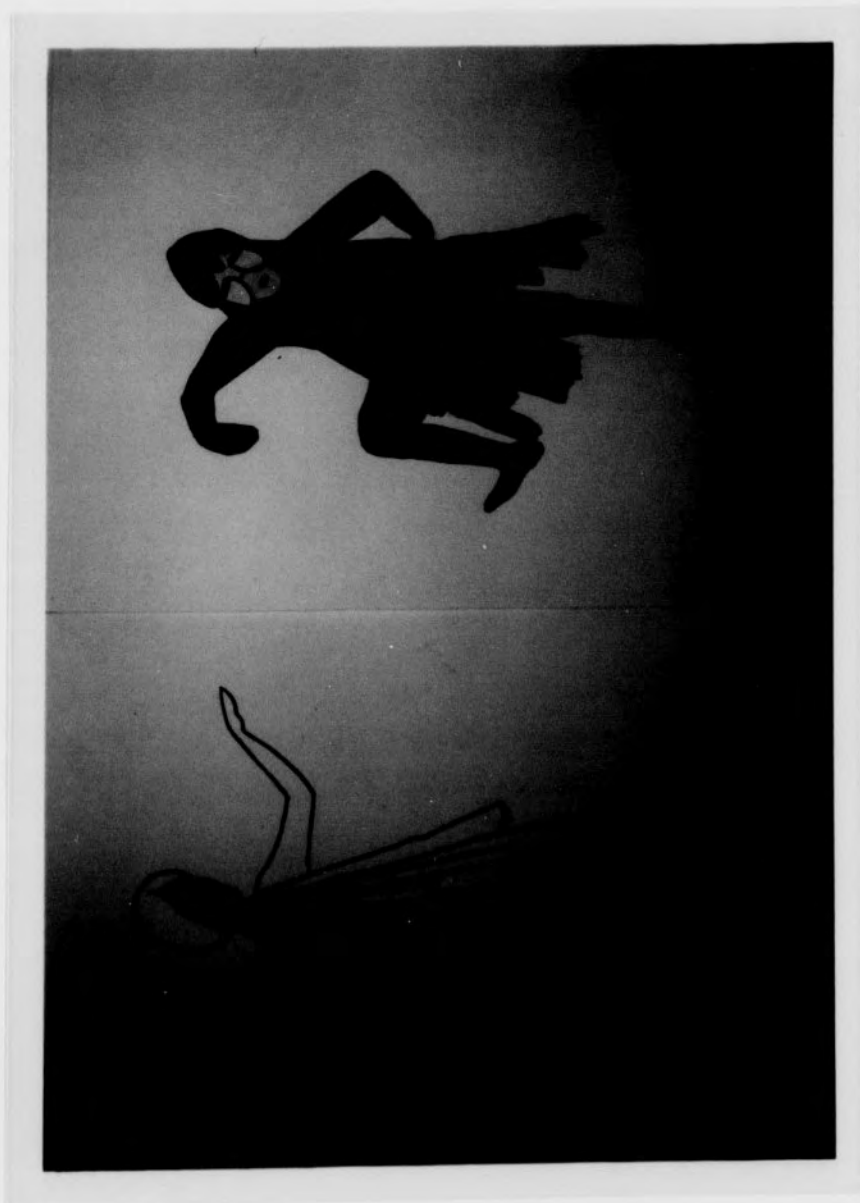


Figure 19.

COSTUME PLOT

TABLE 2

COSTUME PLOT

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
ABOU:	Robert Bodford	Blue paisley shirt Green trousers Sandals Blue turban	Add Dervish Cape for the Caliph scene.
ZOBEIDE:	Sandra Radcliff	Purple dress Purple and green coat Green and purple headdress Black tights Black shoes	
SINBAD:	Frank O'Neill	White shirt White trousers Blue vest Blue cummerbund White turban Sandals	
PRINCESS:	Helane Rosenberg	Blue print blouse Blue pants Blue vest Blue cap Yellow cummerbund Slippers	Add Dervish Cape for the Caliph scene.

TABLE 2 (CONTINUED)

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
CALIPH:	Johnny Clontz	Blue coat Multicolored striped trousers Green shirt Purple cummerbund Blue turban Gold shoes	
GIAFER:	Michael A. Berg	Red coat Red and black striped trousers Black turban Black boots	
MESROUR:	Dan Seaman	Ocher paisley coat Brown striped trousers Brown turban Brown boots	
PIROUZE:	Penn Linder	Hot pink paisley top Hot pink harem pants Jewelled belt Gold necklace Gold and red bracelets Gold slippers	
OLD MAN:	Michael Lilly	Brown tattered shirt Brown tattered trousers	

TABLE 2 (CONCLUDED)

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
EVIL THOUGHT:	Sue Atherton	Black leotards Black tights Black turban and mask Black fabric strips Black slippers	
GOOD THOUGHT:	Susan Dillard	White leotard White tights White turban and mask White fabric strips White slippers	

LIGHTING AND SOUND

LIGHT PLOT

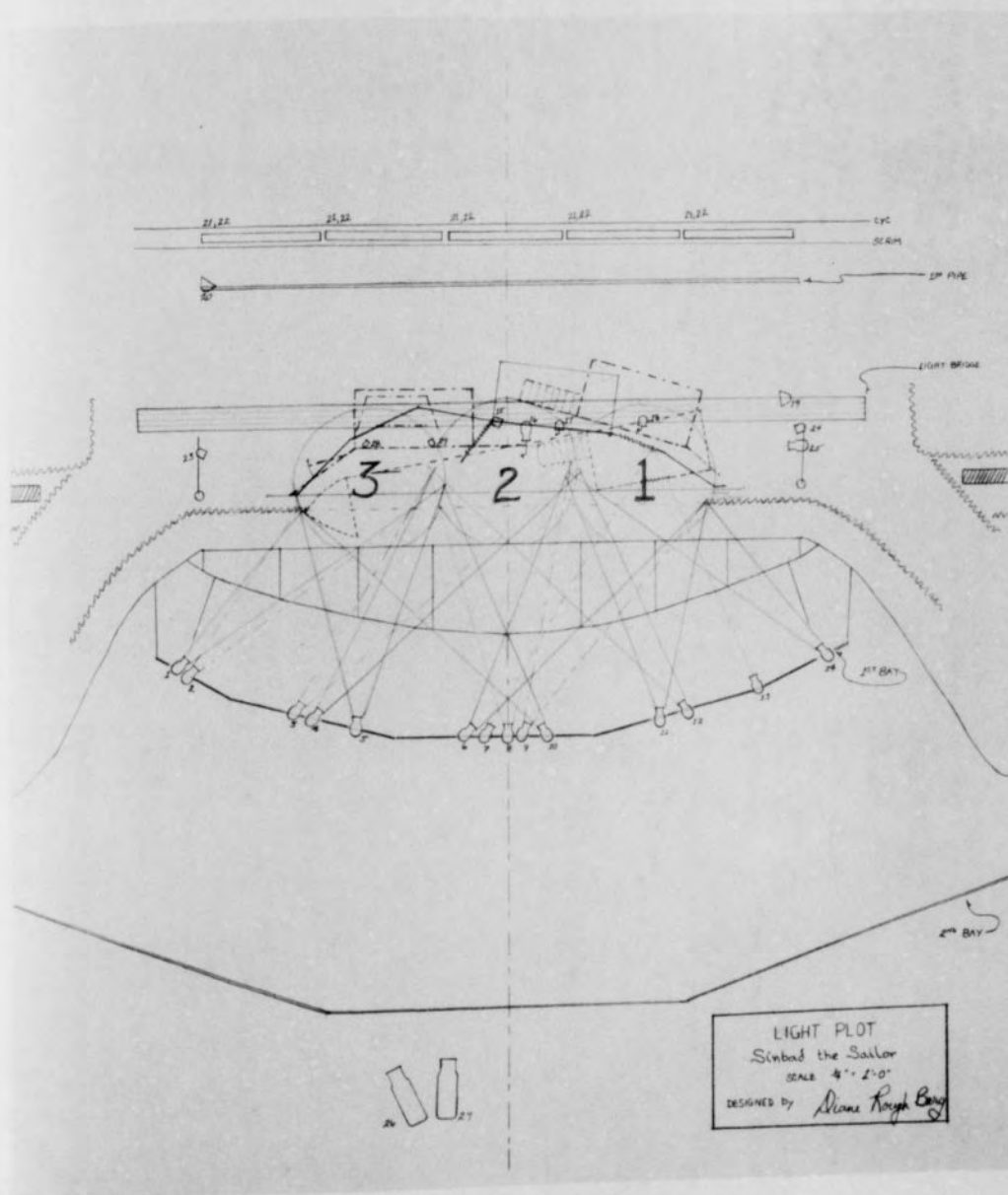


Figure 20.

INSTRUMENT SCHEDULE

TABLE 3
INSTRUMENT SCHEDULE

NO.	INSTRUMENT TYPE	ACCESSORIES	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL.NO.	FUNCTION
1	Ellipsoidal		500	Soft	1	40	503	Area 3
2	Ellipsoidal		500	Soft	7	42	518	Area 3
3	Ellipsoidal		500	Soft	8	30	518	Area 2
4	Ellipsoidal		500	Soft	2	34	503	Area 2
5	Ellipsoidal		500	Soft	4	36	550	Area 3
6	Ellipsoidal		500	Soft	3	38	503	Area 1
7	Ellipsoidal		500	Soft	6	26	503	Ship Level
8	Ellipsoidal		500	Soft	5	28	550	Area 2
9	Ellipsoidal		500	Soft	9	25	518	Area 1
10	Ellipsoidal		500	Soft	1	27	517	Area 3
11	Ellipsoidal		500	Soft	4	33	550	Area 1
12	Ellipsoidal		500	Soft	2	35	517	Area 2
13	Ellipsoidal		500	Soft	6	39	517	Ship Level
14	Ellipsoidal		500	Soft	3	43	517	Area 1

TABLE 3 (CONTINUED)

NO.	INSTRUMENT TYPE	ACCESSORIES	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL.NO.	FUNCTION
15	Fresnel		500	Spot	13	82	None	Lightning
16	Ellipsoidal	Funnel	500	Hard	24	81	536	Abou Spec.
17	Fresnel		500	Spot	14	83	None	Lightning
18	Fresnel	Funnel	500	Medium	19	85	547	Old Man Spec.
19	Scoop		500	X	21	99	542	Side Light
20	Scoop		500	X	23	66	514	Red Spec.
21	Striplight		4500	X	Davis 1 Davis 2	102 112 104	Blue	Cyc.
22	Striplight		4500	X	Davis 3 Davis 4	118 110 102	Red	Cyc.
23	Fresnel		500	Spot	15	132	None	Lightning
24	Fresnel		500	Spot	16	125	None	Lightning
25	Ellipsoidal	Barn Door	500	Hard	22	93	748	Side Light
26	Follow Spot		2000	Soft	A	D	None	Evil Thought

TABLE 3 (CONCLUDED)

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>ACCESSORIES</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL.NO.</u>	<u>FUNCTION</u>
27	Follow Spot		2000	Soft	B	D	518	Good Thought
28	3 $\frac{1}{2}$ Inch Fresnel		250	Soft	20	126	517	Genii Spec.
29	3 $\frac{1}{2}$ Inch Fresnel		250	Soft	20	128	517	Genii Spec.

NOTE: All color media indicated above are Cinemoid.

SWITCHBOARD SET-UP CHART

TABLE 4
SWITCHBOARD SET-UP CHART

BANK	DIMMER	INSTRUMENT	CIRCUIT
1	1	1	40
		10	27
	2	4	34
		12	35
	3	6	38
		14	43
	4	5	36
		11	33
	5	8	28
	6	7	26
		13	39
2	7	2	42
	8	3	30
	9	9	25
3	13	15	82
	14	17	83
	15	23	132
	16	24	125

TABLE 4 (CONCLUDED)
SWITCHBOARD SET-UP CHART

BANK	DIMMER	INSTRUMENT	CIRCUIT
4	19	18	85
	20	28	126
		29	128
	21	19	99
	22	25	127
	23	20	66
	24	16	81
ARIEL-DAVIS	1	21	120
		21	112
	2	21	104
	3	22	118
		22	110
	4	22	102
TOUR TRUNK	A	26	D
	B	27	D

LIGHT CUES

TABLE 5
LIGHT CUES

SPECIAL NOTE: The script in which the pagination refers, is listed in the bibliography.

NOTE: One-half hour before every performance, turn on the SYSTEMS MASTER and set the AUDITORIUM TRANSFER switch from "Direct" to "Dim" and execute the pre-show set-up.

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	1	Pre-show set-up	Grand Master	0	10		
			Bank Master 1	0	6		
			House Lights	0	7		
			Dimmer 1	0	10		
			Dimmer 2	0	10		
			Dimmer 3	0	10		
			Dimmer 4	0	10		
			Dimmer 5	0	10		
			Davis 1	0	10		
			Davis 2	0	10		
7	2	Cue from stage manager	House Lights	7	5	3	
			Dimmer B	0	10	3	
7	3	Cue from stage manager	House Lights	5	0	5	Cross-fade
			Dimmer B	10	0	5	House Lights and Dimmer B
			Bank Master 1	6	10	5	with Bank Master 1.
13	4	Giafer's line: "My son!"	Dimmer 3	10	5	15	
15	5	Zobeide's line: "Into the house, Abou!"	Dimmer 3	5	10	15	

TABLE 5 (CONTINUED)

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
32	6	Show curtain is flown in.	Bank Master 1	10	6	3	Lights fade with curtain.
32	7	Pre-set for Act Two during scene change.	Bank Master 3	0	10		
			Bank Master 4	0	10		
			Dimmer 23	0	10		
			Davis 1	10	8		
			Davis 2	10	8		
			Davis 3	0	3		
			Davis 4	0	3		
33	8	Cue from stage manager	Bank Master 1	6	10	3	Lights fade up with curtain.
			Dimmer 6	0	10	3	
34	9	Princess' entrance	Davis 1	8	0		Slow fade ends on page 49.
			Davis 2	8	0		
			Davis 3	3	10		
			Davis 4	3	10		
35	10	Mesrour's line: "A storm is coming!"	Bank Master 1	10	0		Lights waver and then blackout six times and then waver to create the illusion of a giant bird passing overhead shutting out the sun.
37	11	Giafer's line: "Cease! Cease at once!"	Bank Master 1	0	10		The bird has passed over.

TABLE 5 (CONTINUED)

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
51	12	Abou's line: "Great rocks in the ocean!"	Bank Master 1	10	5	10	
51	13	Giafer's line: "The wind is rising!"	Dimmer 13 Dimmer 14 Dimmer 15 Dimmer 16	0 0 0 0	10 10 10 10		Use toggle switches in an irregular pattern to create numerous lightn- ing flashes until the curtain is down.
51	14	Pre-set for Act Three dur- ing scene change.	Dimmer 7 Dimmer 8 Dimmer 9 Dimmer 19	0 0 0 0	10 10 10 10		
52	15	Cue from stage manager.	Bank Master 1 Dimmer 13 Dimmer 14 Dimmer 15 Dimmer 16	5 0 0 0 0	0 10 10 10 10	3	Bank Master 1 fades with the curtain. Use toggle switches on Dimmers 13, 14, 15, and 16 to create lightning.
52	16	Old Man's line; "Harness lightn- ing's crackling jolts."	Dimmer 13 Dimmer 14 Dimmer 15 Dimmer 16	10 10 10 10	0 0 0 0		Lightning stops.

TABLE 5 (CONTINUED)

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
52	17	Old Man's line: "Now light the skies."	Bank Master 1 Bank Master 2 Dimmer 20	0 0 0	4 10 10	3 3 3	
55	18	Old Man's line: "Fade, fade from this spot."	Bank Master 1 Dimmer 19 Dimmer 20	4 10 10	6 0 0	3 3 3	
56	19	Old Man's line: "Good Woman!"	Dimmer 19	0	10	3	
57	20	Old Man's line: "One moment!"	Bank Master 1 Dimmer 20 Dimmer A	6 0 0	4 10 10	6 3 3	Follow spot on Evil Thought.
59	21	Pirouze disappears.	Dimmer A	10	0	2	
61	22	Old Man's line: "Fade, fade from this spot."	Bank Master 1 Dimmer 19 Dimmer 20	4 10 10	6 0 0	5 3 3	
61	23	Old Man's line: "My son!"	Dimmer 19	0	10	3	
64	24	Old Man's line: "Fade, fade from this spot."	Dimmer 19	10	0	3	

TABLE 5 (CONTINUED)

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
66	25	Princess' line: "It's growing cold, icy cold and dark!"	Bank Master 1	6	0	5	
66	26	Princess' line: "Oh, I wish I'd listened!"	Dimmer A Dimmer 20	0 0	10 10	3 3	Follow spot on Evil Thought.
70	27	Genii's line: "Very well, then, begin!"	Dimmer 24	0	10	3	
70	28	Abou prostrates himself.	Dimmer B	0	10	3	Follow spot on Good Thought.
73	29	Genii's line: "My thoughts!"	Dimmer A Dimmer B Dimmer 19 Dimmer 20 Bank Master 1	10 10 10 10 0	0 0 0 0 6	3 3 3 3 5	
74	30	Giafer's line: "I must get to the boat!"	Grand Master	10	0		Lights waver and black- out 3 times to create giant bird illusion.
74	31	Giafer's line: "Get away! Get away!"	Grand Master Davis 3 Davis 4	0 10 10	10 0 0		Hold blackout until end of scream.

TABLE 5 (CONCLUDED)

PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
75	32	Glafer ends scream.	Grand Master	0	10		Lights waver three times before reach- ing a reading of 10.
			Davis 3	0	10		
			Davis 4	0	10		
75	33	Cue from stage manager.	House Lights	0	7	5	
			Grand Master	10	0	10	
			Davis 3	10	0	10	
			Davis 4	10	0	10	

SOUND CUES

TABLE 6
SOUND CUES

NOTE: One-half hour before each performance turn on the equipment and cue the tape for the first recorded sound.

PAGE	CUE NO.	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
7	1	Music begins after Caliph's introduction.	Fade out on Zobeide's entrance.
8	2	Muezzin sounds on Zobeide's line: "Out-rageous onè!"	
15	3	Loud gong and crowd noise on Sinbad's line: "Go then, and peace be with you."	Cues are handled by the cast and stage manager backstage.
32	4	Music to cover scene change with Zobeide's line: "Sinbad must still be at work."	Fade music out on cue from the stage manager.
36	5	Wind and cry of a bird on Mesrour's line: "A storm is coming!"	
37	6	Fade sound out on Giafer's line: "Cease! Cease at once!"	
46	7	Splash sound when Mesrour falls into the ocean.	
47	8	Creaking sounds followed by a splash on Giafer's line: "Yes! Let Allah help you now!"	
51	9	Music to cover scene change on Giafer's line: "We will all be killed!"	

TABLE 6 (CONTINUED)

PAGE	CUE NO.	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
52	10	Stop sound on Old Man's line: "Return at once among your caves!"	Instant out.
57	11	Music for Evil Thought's entrance with flash pot.	
58	12	Loud gong on Pirouze's line: "Great Genii, wait!"	Stage manager strikes gong.
59	13	Loud gong on Genii's line: "Come then, to your destiny!"	Stage manager strikes gong.
61	14	Music on Old Man's line: "Until I speak he'll see me not!"	
66	15	Music on Princess' line: "Very well, I will try."	
67	16	Music for Evil Thought's entrance with flash pot.	
68	17	Loud gong on Genii's line: "Come! And be prepared to stay!"	Stage manager strikes gong.
68	18	Loud gong on Princess' line: "Wait, please!"	Stage manager strikes gong.
68	19	Loud gong on Genii's line: "To your destiny, girl!"	Stage manager strikes gong.
68	20	Loud gong on Abou's line: "Then stop in the name of Allah!"	Stage manager strikes gong.
69	21	Loud gong on Genii's line: "The Princess is mine!"	Stage manager strikes gong.

TABLE 6 (CONCLUDED)

<u>PAGE</u>	<u>CUE NO.</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
69	22	Loud gong on Abou's line: "And it must be a good thought!"	Stage manager strikes gong.
70	23	Loud gong on Abou's line: "I'll do my best!"	Stage manager strikes gong.
70	24	Music on Abou's line: "I wish to be; I will try!"	
74	25	Bird crys on Giafer's line: "I must get to the boat!"	
75	26	Loud gong on Sinbad's line: "By ending Giafer's evil, he insures our safety."	Stage manager strikes gong.
75	27	Music on Abou's line: "Peace be with you!"	

SPECIAL EFFECTS PLOT

TABLE 7

SPECIAL EFFECTS PLOT

NOTE: One-half hour before each performance add flash powder to the flash pots and re-set the wiring.

<u>PAGE</u>	<u>CUE NO.</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
57	1	First flash pot on Evil Thought's entrance.	Stage manager executes cue.
67	2	Second flash pot on Evil Thought's entrance.	Stage manager executes cue.

PROGRAM DESIGN

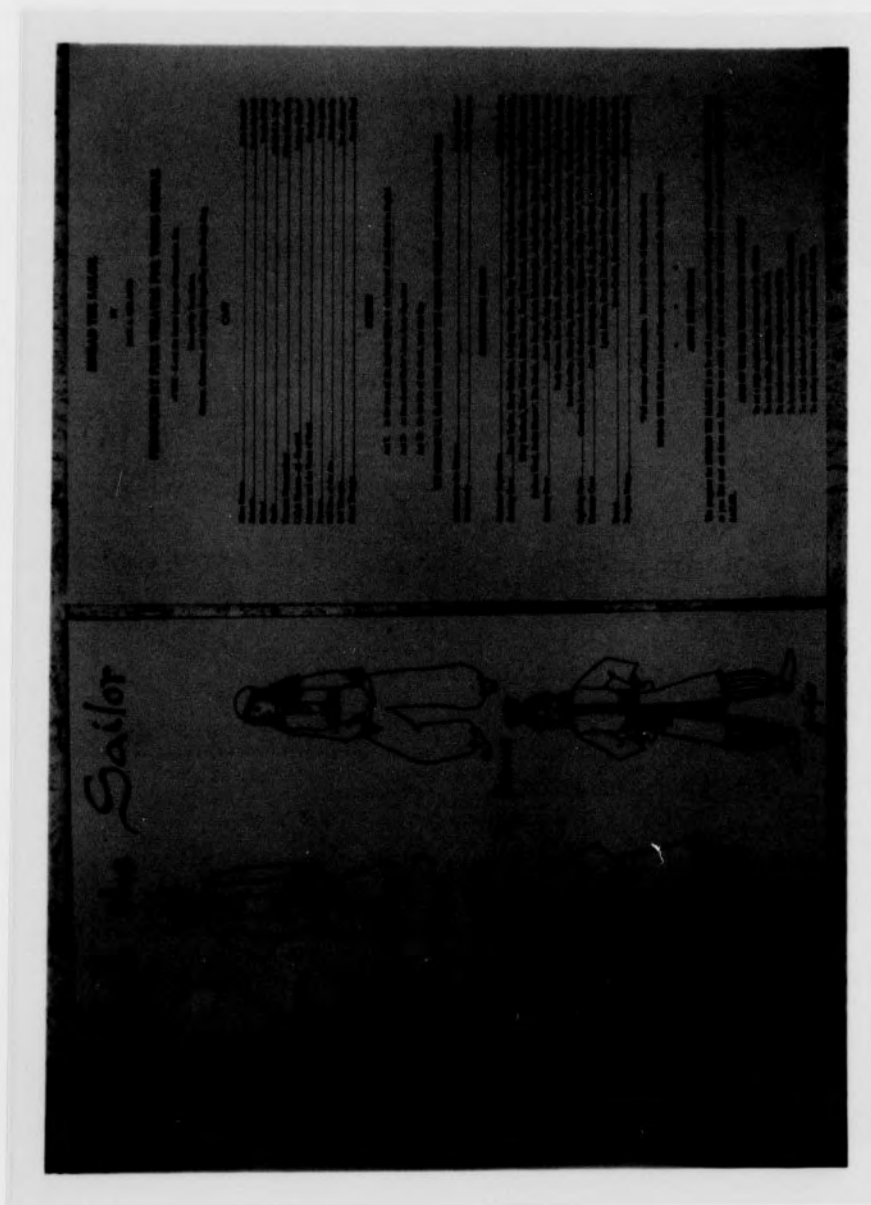


Figure 21.

PART III

AN ANALYSIS

PART III

AN ANALYSIS

The designer's purpose in this section is to analyze the strengths and weaknesses in the planning and execution of the technical production of Sinbad the Sailor. The critical evaluation is arranged according to the following topics: (1) the set, (2) the costumes, and (3) the lighting.

The Setting

In designing the sets for Sinbad the Sailor, it was necessary to find the solution to several general factors. First, the design must capture the Arabian Nights quality in the play. Secondly, the sets must expedite touring, and finally, scene changes must be limited to sixty seconds to insure that the audience of children does not become restless.

The process of arriving at the final design began with a series of thumbnail sketches of all three sets and, at the director's request, a show curtain. Through consultation, the designer and the director decided that although the designs captured the essence of the play visually, the scenic units had to be reduced to a minimum to facilitate set-up, strike, and scene changes at each location on tour. Together the designer and the director eliminated extraneous set pieces. It was decided that the show curtain, for example, would be used for performances on Taylor stage but would not tour because of the lack of facilities and insufficient time to rig

it at the toured locations. Three-dimensional rock units were rejected as being too bulky to tour and not essential for the action of the play. Furthermore, the plan calling for a sail on the ship in act two was omitted in the final design because the director and the designer anticipated a difficult scene change problem at home as well as on tour. In retrospect, this decision was not wise because a sail would have clearly and immediately located the act as a-board ship. As it was, the hull, the deck, and the super-structure of the ship did not clearly establish an identification in the eyes of the children or the adults who observed the production for critical purposes. It now seems that the sail would have been an exciting contribution to the set in spite of the scene change problem.

Upon establishing the final design, the designer built a model to the scale of $\frac{1}{2}" = 1' - 0"$ which was used as a visual aid for the director and the actors and as a reference for the scenery crew. Next, a mock-up of the sets was erected in the rehearsal hall to furnish the actors and the director a workable facsimile of the finished sets.

In building the sets, the scenery crew encountered several construction problems. The basic unit of scenery consisted of a platform surrounded by flats. Each flat was constructed to have the exact width as its corresponding side of the wagon. When the flats were placed on the wagon, it was discovered that the flats needed to overlap in order to

form a square corner. For the 4' - 0" side of the wagon, the 4' - 0" flat should have been constructed to have a width of 3' - 10 $\frac{1}{2}$ " in order to allow for the 3/4" thick overlap of the flat on either side of it. However, it was possible to overlap the flats at two of the corners but not at all four. Fortunately, this was all that was necessary because only two corners of a wagon were ever seen by the audience during the play.

Another concern of the designer was the construction of the bow of the ship to be used in act two. The unit required a building material that could be bent to curve in two planes simultaneously. The designer rejected chicken wire covered with muslin because it would not provide the desired smooth texture. Also $\frac{1}{4}$ " plywood was eliminated because it would not bend easily according to the need described above. Wallboard proved the best solution and, with a coat of muslin, it remained sturdy and intact for all performances.

One construction problem resulted through a lack of communication. The face of the flat which represented the Genii's cave was not covered first in scrim and then in muslin as the drawings indicated, but was covered only in muslin. Scrim, then, was stapled to the back of the flat. The 3/4" thickness of the lumber reduced the effectiveness of the transparency when the flat was backlighted. This mistake was not discovered until it was backlighted for the first time in a

technical rehearsal four days before the first performance. At this late date, reconstructing and repainting the unit was impossible.

A fourth problem evolved four days before production when the designer and the crew attempted to bolt the flats representing the cabin of the ship to the platform. Flats were to surround the legs and cross bracing of the wagon. The flats butted together at the bottom but lacked six inches of touching at the top. The problem rested in the fact that the legs were not square with the floor. The crew removed the cross braces, re-cut them, and bolted them onto the wagon once more to secure the correct positioning of the wagon legs.

After thirteen performances on Taylor stage, the cast disassembled the sets and moved them to Aycock stage to set-up for one technical rehearsal before a tour of fifteen performances. On tour the set-up and strike was accomplished in under thirty minutes each and scene changes in under fifty seconds.

One strong criticism was made to the designer that involved the concept of the design rather than the function of the scenery. This comment dealt with the amount of realism depicted in the set for the Isle of the Genii. It was suggested that the third act should lean more to the theatrical employing painted rocks of abstract shapes and bright colors. The designer's original concept of the Isle was

similar to this, but the director felt the need of a set grounded in realism so that the children could grasp the plot better and not become too frightened. In attempting to compromise the fanciful and the real, the designer swayed too far toward the realistic and lost an element of excitement that could have enhanced the mood of the third act. Perhaps this mood could have been captured by more fanciful lighting.

The Costumes

Like the sets, the costumes needed to evoke the Arabian Nights quality of the play. The designer prepared preliminary sketches and presented them to the director for reaction and comment. On the whole, the director was pleased with the designs. However, because of a difference in interpretation, he suggested that Pirouze's costume be designed differently. The designer had visualized the character as large and overbearing and had costumed her in a bold patterned robe to emphasize her size. The director, on the other hand, imagined Pirouze to be the belly dancer type and suggested a jewelled two piece outfit. Later, a second design was submitted and accepted.

At this same meeting, the director suggested a provision be made in the costuming of Sinbad in case the casting of the desired physical type was not possible. The original design pictured Sinbad as a strong, muscular sailor wearing

a vest with no shirt underneath. The designer and the director decided that a shirt could be added if the need occurred which, in fact, it did when a tall, thin actor was cast as the sailor.

Once the production had been cast, construction began. Because of the action necessary in a children's production and the number of performances of this particular production, each costume was designed and constructed with great concern for strength and for freedom of movement. Most costumes were backed or lined for extra support. For the most part, patterns for the costumes were adapted from commercial patterns. The Caliph's coat, however, was drafted from a pattern for an eighteenth-century full-skirted coat found in Costume Design and Making: A Practical Handbook by Mary Fernald and Eileen Shenton. The designer chose this pattern because it was easily adaptable to the original design of the Caliph's coat. The designer enlarged the pattern to fit the actor, modified the cut of the skirt and sleeves and constructed the coat in muslin. After several fittings the designer cut and constructed the final coat. To add to the comic character of the Caliph, the designer attempted to bone the skirt of the coat so that it would stand away from the body. The cut of the coat, however, forced the boning to turn in toward the knees in the front creating a comic effect, but not exactly the desired one. None-the-less, the actor had no trouble working with the costume and the boning

created a natural swing when the actor walked that the designer and the director felt the children would enjoy.

Another interesting costume consideration concerned the construction of the masks for the Good and Evil Thoughts. The half-masks were built of Celastic and sewn directly to the turbans with heavy duty thread. The turbans were secured to the head with two bobby pins.

The designer discovered a costume problem at the first dress rehearsal. Sinbad's blue turban detracted from the costume because the fabric did not drape well and the color intensity was the same as the dark make-up. Another turban was built of white antique satin. The fabric draped well and emphasized the features of the face.

The greatest costume problem was not realized until Sinbad the Sailor played before a child audience. The error became apparent immediately on Pirouze's entrance. Her bare midriff incited cheers and whistles from the boys in the audience. Only at the performance for the Title I audience, however, did the shouting and whistling become distracting. The director was surprised by the children's reaction but did not feel it was strong enough to warrant changing the costume. In spite of the reaction to Pirouze's costume, the designer felt the costumes were the most successful visual element in the production.

The Lighting

For the purpose of lighting, the designer divided the stage into three main areas and assigned four instruments to each area. Two of the instruments adhered to the McCandless system of cross-spotting each area with a warm and a cool color filter. A third instrument, serving as a neutral, was aimed straight into each area to add to the brightness of sunny Baghdad.

The fourth instrument, containing a saturated cool color medium was hung next to the instrument with the cool color filter to create shadows and contrasts inherent in the ominous atmosphere of the third act. This instrument was used in the third act only. The neutral instrument was added to soften the contrast so that the actor's face could be seen clearly. In production it was necessary for clearer vision to add the general area lighting established for the first and second acts at a low level of intensity once the initial mood had been set.

In addition to these lights, side lights were mounted for two purposes. First, saturated color gelatines in blues and greens were placed in these instruments in order to create pools of colored light to contrast with the bright, general illumination of the first and second acts. Secondly, the lights functioned to create a plastic and theatrical picture. One comment made to the designer was that this concept was not theatrical enough. Red and orange color filters

could have been used to compliment the red cyclorama and lighting angles could have been more extreme. In retrospect, the designer can see the validity of these remarks.

Several "specials" were employed to emphasize the theatricality of the Isle of the Genii. The curtain rose on a stage that was dark save a "special" on the Old Man of the Sea amid flashes of lightning. Throughout the act the orange down-light on the Old Man would fade up when he wished to be seen and fade down when he requested to fade from sight. The lightning was accomplished by four instruments hung at sporadic intervals on the light bridge which flashed on and off in an irregular pattern.

In addition to these "specials," two $3\frac{1}{2}$ " fresnels were mounted on the inside of the flat representing the Genii's cave and focused on the profile of the Genii so that when these instruments were on, the audience could see the Genii through the scrim. In performance, however, the light distribution was uneven because of the unavoidable closeness of the lights to the profile.

Follow spots focused on the Good and Evil Thoughts added to the theatricality of the characters. In production the designer noticed that because the Good Thought was costumed in white, she commanded the emphasis over the thought in black. In order to compensate for this, a blue color filter was added to the Good Thought's follow spot to cut the light intensity. No color filter was used in the follow spot for

the Evil Thought.

The last "special" in the third act was an ellipsoidal reflector spotlight focused on Abou during his plea for Allah's help to conquer the Genii. At this point in the play when the Good Thought appeared, the "Abou special" was the only light on stage. This enabled the Good Thought to make her entrance unnoticed by the audience. In order to avoid spill light, the designer planned to use a tightly focused direct downlight. However, in performance the actor was blocked to kneel in front of the light bridge making a downlight impossible. The next alternative was to back-light the actor; this solution proved successful.

The location of the set in relation to the position of the light bridge proved a practical lighting problem. The shallowness of the settings was intentional and unavoidable because of the necessity to minimize the number of scenic units and the director's request to keep the action downstage. The designer anticipated the problem and compensated by using side lighting and more instruments from out front. It was necessary in performance, however, to hang one additional side light.

Conclusion

Overall, the designer felt the visual elements worked together successfully to provide the Arabian Nights quality required for this seafaring adventure. The colorful sets,

costumes, and lighting created an exciting theatre experience for the child. The visual elements seemed to contribute to the children's understanding of Sinbad the Sailor.

In reviewing the scenic design for Sinbad the Sailor, the designer felt the sets were sufficiently functional for providing the director with the opportunity for freedom of action and a variety of stage pictures in spite of the limitations imposed by touring. A sail on the ship in act two would have been an exciting addition to the production; however, the most significant problem existed in the set for the Isle of the Genii. Although act three was the most fanciful of the three acts, scenically it was the most realistic. Painted rocks in abstract shapes would have enhanced the magic of the isle.

In the designer's opinion the costumes were the most successful visual element. They evoked the flavor of ninth century Baghdad and complimented the actor's characterizations. Also they allowed the actors great freedom of movement, and they held up through all twenty-eight performances.

The lighting for the first and second acts proved workable, but the lighting for the third act was not as dramatic as it should have been. More saturated color filters would have emphasized the fanciful, yet ominous, mood of the Isle of the Genii and exaggerated the contrast between the magical isle and Baghdad.

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